BF 639
.P75
Copy 1

A Mental Method of Beauty Culture

A MENTAL METHOD OF BEAUTY CULTURE

A Mental Method of Beauty Culture

HOW TO BE BEAUTIFUL IN FACE AND FORM THROUGH THE DEVELOPMENT OF CONSCIOUSNESS

BY A BEAUTY CULTURIST

Potter, Daniel Briggs

Second Edition

CHICAGO
MIND CULTURE PUBLISHING CO.
548 East 43rd Street
1912

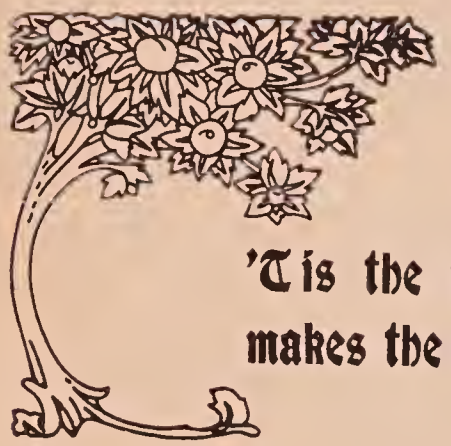
BF639
.P75

Copyright 1912
by
D. B. Potter

LC Control Number
tmp96 027867

$1.50
© Cl. A 314908
2601

mrau Jonky 1112.



'Tis the mind that
makes the body rich

Shakespeare

CONTENTS

Page

INTRODUCTION - - - - - - - - - 7

CHAPTER I

MENTAL PRINCIPLE OF BEAUTY - - - 13

CHAPTER II

PSYCHOLOGY OF BEAUTY - - - - - 22

CHAPTER III

DYNAMIC ÆSTHETIC CONSCIOUSNESS - 29

CHAPTER IV

THE BEAUTIFYING CONSCIOUSNESS - - 36

CHAPTER V

BEAUTIFYING THE FACE - - - - - 45

CHAPTER VI

BEAUTIFYING THE FORM - - - - - 55

CHAPTER VII

CONCLUSION - - - - - - - - - 64

"Beauty is Truth"

INTRODUCTION

VERY normal person should desire to be beautiful, for we have come to know that there is a peculiar identity in real beauty and truth, and truth is generally recognized as something very desirable. There is an adverse attitude toward personal beauty that many hold which is difficult to analyze; they seem to think that a desire for beauty evinces vanity, is something to be ashamed of, and that one must be superficial who is enthusiastic in the pursuit of it. Down in their hearts they may have as eager a desire for a beautiful personality as anyone ever had, but they feel; and perhaps

justly, that it is a thing not to be talked of, but silently appreciated. But however much the world may disparage beauty, or pretend to, its inconsistency is made very manifest in the universal effort to make the person as presentable as possible.

We are offering here what we call, and we believe with fitness, a mental method of beauty culture—a method that should appeal to every one. We feel confident that we should not hesitate to say that it contains some astonishing truths, and will prove a powerful little treatise to the beauty culturist. We have delved to the root of the matter, or have located the fountain-head of beauty and discovered an inexhaustible supply.

We first point out the principle of beauty, which we find in the mental quality of personality, and not in the material and on the surface. We have shown how the human form is a "mental plant," and how the true expression of life and beauty comes up from the center of being; how the whole body vibrates with mentality.

Then we have given a chapter on the psychology of beauty, pointing out the relation of so-called matter to its mental counterpart or essence, showing how beauty subtly expresses itself in the phenomena of the face and form.

In the third chapter we deal with the dynamics of consciousness. Having found the principle of beauty in the mentality, we proceed to show how this principle has a self-generating life and activity of its own; how it is creative and constructive, and how it can bring about a complete revolution within itself, and therefore throughout the entire personality, because Consciousness (a synonym which we chiefly employ, found among words expressing the so-called immaterial element of personality) is an all-pervading substance-force or the sum total of the human body, eventually giving expression to an ideal "physical" being.

The fourth chapter is a sort of continuation of the third, elaborating upon the dynamic æsthetic consciousness and showing how the inner or subjective mind is aroused, as we feel that a little more elucidation is essential here.

In the fifth and sixth chapters we have endeavored to make plainer this method of beautifying the personality by dealing particularly with the face and form. We have labored to describe how the propelling force of the inner æsthetic consciousness pressing through so-called matter finds itself solidified (if this is not a contradiction) and expressed in detail. It tells how the inner life and truth rolling out, or evolving, find themselves on the outside, while still remaining at least psycho-physical in their nature.

In the seventh and concluding chapter we have tried to impress upon the beauty culturist the wisdom of abandoning himself or herself to the inner consciousness; the necessity of attaining to a settled appreciation of subjective life; that only by the winning of truth (since truth is beauty) and a knowledge of the Supreme Beauty can he hope to radiate the subtler and richer charm of personality, which is a delight and a great advantage to possess.

In the quotations we have italicized certain words and phrases where we desire to call

special attention to meanings which emphatically support our teaching.

There may be those who will lay this book aside, without giving it due consideration, as illogical and fallacious, but the more one gives it careful attention and study the more will he be impressed with its truth and value, for its main truth is more readily perceived by the spiritual than by the intellectual sense, understanding often coming in intuitive flashes. It is true that there are *seeming* contradiction and inconsistency running through the treatise, but it is no fault of the method but comes from the poverty and inability of language to express the subtle unity of body and consciousness.

As the book is to be undertood to a considerable degree by spiritual insight, it will be readily observed that every successive perusal will bring one nearer and nearer to the full realization of its meaning, and it will also be found that repeated reading is quite essential to make the book effective.

This is not a method of beauty culture that gives mere superficial directions how to look

like a pretty doll, though it has sufficiently dwelt on minor details, but how to harness that absolute principle that lies deep in the mental life, causing it to infuse, illuminate and vibrate the entire external personality with an elegant and divine beauty of which even the gods approve.

In truth, this book teaches that the highest flights of soul, or consciousness, are ever visible to the bodily eye and are seen in the shape of a beautiful face and a symmetrical form.

A Mental Method of Beauty Culture

Chapter I

MENTAL PRINCIPLE OF BEAUTY

AFTER years of thought upon the subject of beauty and a deep study of the psychology of human personality, we believe we have developed the most potent and efficacious method of beauty culture ever known. We have found by very deep searching with the inner or subjective vision that there is no dividing line between the physical body and the consciousness of the individual. We can see subjectively that there is a perfect correspondence or coordination between the mental constitution and the material organism, which, of course, includes the outermost extremities of the body.

It is known to us that this visible mortal form is of the same stuff as the mental quality which is erroneously considered invisible, and that *the body is consciousness* and manifests the workings of the mind.

In a *new* sense, we mean to say, the human form is consciousness. The so-called immaterial side is one aspect of consciousness, and the so-called material side is the other aspect of the same consciousness.

When you see your body reflected in the mirror, you see your whole being reflected there—both body and mind.

So we know, also, that the art of becoming highly beautiful in face and form is largely, or we should like to say *wholly*, dependent upon the mental principle.

The human form, we have learned, reflects the conditions of the person's consciousness with even greater fidelity than the mirror reflects the so-called material body. Seeing this truth, we are amazed at the wonderful power revealed in the imaging or creative faculty of

mind for making the "physical" body conform to the highest ideals of beauty.

The great secret of radically attaining to a symmetrical form and a beautiful face lies in what we may term *the dynamic power of consciousness*, or the mental forces.

We hear philosophers speak of "atomic consciousness," and it is a phrase which expresses with much happiness the psycho-physical condition of this human thought-substance which has such power to work great changes within itself, and therefore upon this illusive personality of ours, the latter being one with the former.

And the scientists, too, support us in our position by basing their knowledge on *atoms* which they admit are hypothetical and not real physical entities. The truth is that these "atoms" are but another name for consciousness, and many scientific men go far in agreeing to this when they say that matter resolves itself into a force, for it is but another step to find that this force is an intelligent something.

At this point the authority of the intuitive

psychologist is respected, whose researches surpass in acuteness the man of conventional science, for he is able to see and *know* by subjective vision that the "physical" being merges or melts, as it were, into the liquid state of consciousness and becomes *perfectly* identified with it; and at the last analysis the human form is found to be in essence pure mentality.

Many writers, poets and philosophers have recognized a wonderfully close correspondence or identity of mind and body, or personal beauty and consciousness, but it has never been accepted by the world as a scientific fact. Let us quote some able authorities who come near to recognizing that *the body is consciousness.*

("Truth" being an eternal principle, and principles being associated more especially with mind, we find the term among those synonyms expressing the so-called immaterial qualities of personality, and we shall also find the word figuring considerably in our citations and throughout the book.)

Mr. Henry T. Finck, in his elaborate work entitled "Romantic Love and Personal Beauty,"

seems to be fully convinced of the unity of mind and beauty. We quote him:

"Beautiful expression is the infallible index of *a beautiful mind.*"

"The superior beauty of American women is admittedly largely due to the *intelligent* animation of their features."

"It is one of the commonest commonplaces of conversation that in moments of *intellectual* or *emotional* excitement the features of plain people assume an aspect of exquisite beauty. *Love* transfuses a homely girl's countenance with a glow of angelic loveliness; and biographies are full of statements concerning the countenances of men of genius, which ordinarily unattractive, assumed an expression of unearthly beauty while their *minds were active* and electrified the facial muscles.

"Herein lies the superior beauty of the human complexion over all other tinted objects: it reflects not only the hues of the surrounding external bodies, but all the moods of the *soul* within."

A few miscellaneous selections:

"That is true beauty which has not only a substance but *a spirit.*" *Colton.*

"Beauty is *truth; truth*, beauty." *Keats.*

"*Truth* is the foundation and the reason of the perfection of beauty, for of whatever statue a thing may be, it cannot be beautiful and per-

fect, unless it be *truly* what it should be, and possess *truly* all that it should have."

La Rochefoucauld.

"Nothing is beautiful but *truth*, and *truth* alone is lovely." *Boileau.*

"The criterion of *true* beauty is that it increases upon examination; of false, that it lessens. There is something, therefore, in *true beauty* that corresponds with *right reason* [right consciousness] and it is not merely the creation of fancy." *Greville.*

Mr. Avary W. Holmes-Forbes, M. A., in his subtle and profound disquisition on beauty, entitled "The Science of Beauty," has much matter in support of the truth of our method. We give several extracts:

"The slightest and most subtle characteristics of the *mind* are registered in the countenance if we only had the key by which to translate them."

"Did we believe that no connection were traceable between a corporeal feature and a *mental* quality, we should never admire one feature more than another; for all admiration is caused by suggestiveness, and all the casts of human countenance are so similar that their powers of suggesting material qualities are not appreciably different. If, therefore, they do not suggest *mental* qualities, there is *nothing left* for them to suggest."

"It is in entire harmony with the laws of reason as well as within the limits of legitimate inference to say that *corporeal and mental features go hand in hand;* that every *mental* quality has its corporeal representative."

"It is to be noted that there is almost no way of describing the countenance, either when the mind is at rest or when it is agitated by passion, except in terms applicable to states of *mind* and not at all to qualities of matter."

"Applied to beauty, Idealism would show that beautiful qualities are *mental* creations."

"We admire or dislike a face for the human *mind* that lies behind it."

"Whoever denies that certain corporeal features tend to become the outward expression of *mental* qualities, the material index of immaterial contents, resists the verdict of all civilized communities of the past as well as the present."

Running all through philosophy and poetry the observant reader may detect expressions which affirm the oneness of mind and beauty. Volumes might be filled with quotations as interesting, instructive and convincing as these we have given, but we shall have to content ourselves here with only a few more, from a very authoritative writer.

Mr. William Knight, Professor of Philosophy in the University of St. Andrews, in his scholarly work, "The Philosophy of the Beautiful," offers us abundant proof that beauty and mind are *one*. Some short extracts:

> "All outward beauty is the expression of an *immaterial principle* behind it."
>
> "Human beauty does not consist in that of body only, or of that of soul alone; but by the *intimate union* of both."
>
> "Beauty is *an abstract idea* like *Truth*."
>
> "The great plastic power [consciousness] which works in Nature has evolved certain definite types, which (on the last analysis) are *thoughts, notions, ideas, mind-forms,* disclosing *the mind's essence*."

Excellent as all these borrowed testimonials of truth are, we are yet insisting on a higher truth and a more absolute principle than we have seen anywhere presented. We positively assert and teach, without qualification, the the *oneness* of element—that there is nothing in the whole personality, peculiar as this may seem, but the ONE all-embracing PRINCIPLE OF CONSCIOUSNESS.

Though proof of this great truth is not at

first apparent, the beauty culturist, in an earnest attempt at the application of the method, will be able to prove it to his or her entire satisfaction.

All will find that we have a true and sovereign principle to work upon, and one that allows of infinite change in the body in its transmutation into all that is beautiful. In fact, the possibilities of beauty in face and form are as great as the possibilities of the soul, for body and soul are unified in the Principle of Consciousness.

In closing this chapter, let the poet Spenser, who had a deep insight into the laws of human nature, put something of our truth in poetic language:

"Every spirit as it is most pure,
And hath in it the more of heavenly light,
So it the fairer body doth procure
To habit it."

Chapter II

PSYCHOLOGY OF BEAUTY

SURELY, beauty is infinitely more than "skin deep." It is soul deep. It has a psychological basis. A beautiful personality is so subtle a phenomenon that we find no reality in it until we discover the mentality upon which it is based.

We have been in the habit of designating the human body "matter," "house of clay," "temporary garment," etc., but the truth is that the bodily form, face and features, are moulded out of consciousness. Soul, mind, and intellect, are the real substance of beauty in the human person. The truth of the matter is some-

what expressed by one poet in the following lines:

"What is beauty? Not the show
Of shapely limbs and features; no!
'Tis the stainless soul within
That outshines the fairest skin."

But he does not convey the higher truth which this method aims to teach, because he expresses a division between "soul" and "fairest skin." They are more nearly identified by Young in a single line, and we doubt if the poet fully realized what a great truth he was uttering:

"The body charms because *the soul is seen.*"

SOUL IS SEEN! This is what we hold, though employing more generally the word "consciousness" instead of "soul." When you see a human form, you see nothing but human consciousness, expressing some degree between a low and high quality of mind.

As Prof. John Bascom says:

"Beauty is the utterance in visible form of some *thought* or *feeling.*"

Many often speak and think of the ex-

pressions of beauty in a face as if they were mechanically moulded out of "clay," but when brought right to the point we all have to ask with Byron:

> "Who hath not proved how feebly words assay
> To fix one spark of beauty's heavenly ray?"

Ideal personal beauty is so immaterial that we sense nothing but an *atmosphere,* consisting of indefinable charms. Let us again quote from Byron some beautiful lines which are also confirmatory of our statements:

> "*Around her shown*
> *The nameless charms* unmarked by her alone.
> The light of love, the purity of grace,
> The mind, the music breathing from her face,
> The *heart* whose softness harmonized the whole.
> And, oh! *that eye was in itself a soul.*"
>
> . . . . . .
>
> Her overpowering *presence* made me feel
> It would not be idolatry to kneel."

This "presence" is the whole composite of personality, made up of many ingredients—"matter," motion, feeling, intellect, mind, soul. When you step to the mirror you see this composite reflected there—the total man or woman. If you make an effort to scrutinize it

closely, to tell just what the phenomena are, your mind becomes sublimated, seeming to prove that the *reality* in it is a subtle substance of a mental nature. Byron, to still quote from him, in his further adoration of beauty, touches upon this idea:

> "Who doth not feel, until his *failing sight*
> *Faints into dimness* with its own delight,
> His changing cheek, his sinking heart confess
> The might—the majesty of loveliness!"

The mirror reflects as much of the heart and soul as of the surface of the skin. A sad heart, a sad reflection, and somewhat ugly perhaps; a light heart and bright mind, a smiling reflection, and beautiful to some degree. One's whole life is reflected there, one's whole history; or "the word made flesh" finds itself mirrored there.

All this goes to show that real beauty is beautiful mentality—including objective and subjective mind, body and soul—and that the cause of beauty is in what we call the interior life. It is as Savonarola asks and answers the question:

"What is the source of beauty? On investigation, thou wilt see that it emanates from the *soul.*"

And this inner life is outer life, and is found upon the surface. Mr. Holmes-Forbes says:

"If strong *mental* qualities stamp themselves upon the face, so that all can read them, it fairly follows that slight qualities necessarily stamp themselves on the face also, though all cannot read them; and that even extremely *subtle* qualities write themselves there too, though none can read them."

And the great Shakespeare tells us how consciousness is found on the very skin, with his usual felicity, in these lines:

"Her pure and *eloquent* blood
Spoke in her cheek, and so distinctly wrought
That one might almost say *her body thought.*"

If it did not *think*, we hold that it was *conscious*, for every condition of body involves consciousness, as every state of consciousness involves soul or spirit.

To show further how consciousness expresses itself in beauty of face, let us quote from Mrs. S. C. Hall:

"Beauty depends more upon the *movements*

> of the face, than upon the form of the features when at rest. Thus a countenance habitually under the influence of *amiable feelings*, acquires a beauty of the highest order, from the frequency with which such *feelings* are the originating causes of the *movement* or *expressions* which stamp their character upon it."

What are these "movements" and "amiable feelings" and "expressions" but the children of consciousness, or the ethereal manifestations of an intellectual and spiritual being?

It is as Mr. Finck says:

> "The *soul* not only changes the tints of the complexion, but *liquifies* the facial muscles so that they can be readily moulded into forms."

And as facial expressions of beauty are the children of consciousness, so is the consciousness the child of an Infinite Consciousness, and we shall eventually find that the *truest* beauty indirectly, if not directly, comes from a Divine Source within the human consciousness.

Professor John Kedney tells the truth about it when he says:

> "Objective beauty is a disclosure to us of the *Soul* of the Universe."

And Topffer substantiates him:

"Beauty proceeds from our *thought*, but it is implanted in us from the Infinite, in whom all beauty resides."

And Young asks with good reason:

"What's female beauty but an air divine
Through which the *mind's* all gentle graces shine."

Yes, we stand in *intimate* relation to the Infinite Beauty, our own Oversoul, and we have to exclaim with Fegner:

"O, if so much beauty doth reveal
Itself in every vein of life and nature
How beautiful must be the Source itself,
The Ever Bright One!"

Chapter III

DYNAMIC ÆSTHETIC CONSCIOUSNESS

THUS far it has been our aim to emphasize the great and important truth that beauty, personality, and even the human body, are conditions of consciousness; and in this chapter we desire to convince the beauty culturist that consciousness has a dynamic power, making it absolutely supreme over all so-called material phenomena of the body. Gerald Massey expresses this truth with much force in the following couplet, employing the word "spirit," which to us is synonymous with "consciousness":

"Spirit is lord of substance, matter's sole
First cause, formative power, and final goal."

And the author of this present work takes the liberty, since he is didactically presenting a method of beauty culture, to somewhat dogmatically assert that he *knows* that consciousness is an entity which is the sum total of the human person, though embracing, in a sort of illusory manner, a "material" secondary aspect, which has always dominated the materialistic mind; and he also affirms that this all-in-all consciousness is, through and through, ceaselessly in a condition of change, or fermentation, and that when its creative dynamics are brought to bear within itself there are certain orderly and æsthetic results obtained. Herein is revealed the formative power of consciousness in producing beauty within itself, and therefore in the human personality. This creativeness of consciousness is recognized by Jerome A. Anderson, M. D., F. T. S., in his excellent work, "A Study of the Human Soul," when he says:

> "The outer form is slowly modified by the continuous efforts of the inner consciousness, seeking a more perfect vehicle for its expression."

For the sake of convenience in illustration, we may say that the body is the *outer consciousness*, and that the mind is the *inner consciousness*, and that the two together make up the perfect unity of personality. Now this "outer consciousness," or body, being part and parcel of the inner consciousness, or mind, is equally under the influence and creative power of the will, knowledge or truth of the innermost life. In fact, the objective personality vibrates in perfect unison with the inner consciousness. The vibration of the body-consciousness is so completely at one with the total consciousness that there is absolutely no particle of the "physical" life that is fixed or stationary. So the body is every whit as plastic as the consciousness, and whatever changes one can make in the consciousness, he can make in the face and form.

Now this single—yet double—consciousness, the whole human being, permeated by the will (and this will having within it an Infinity of Power) is mobile and dynamic.

Here we see a wonderful unity of force;

body, consciousness and mental energy, are absolutely united. Dr. Anderson speaks of this oneness in these words:

> "Consciousness, substance and force are eternally associated—are even unthinkable separate."

So we find that the motive power that produces changes for beauty in this human personality is of the fine mental forces which reach back, or within, even to the Supreme Beauty and Truth.

Hegel, the great philosopher of the spirit, says:

> "Life shapes the forms of Nature, moulding and evolving them."

Now this "life" is the consciousness in us, and when we learn this truth we exercise the consciousness systematically and with method. The æsthetic activity of consciousness in its pursuit and love of its ideal of beauty, mingled with the will, tends to make the face and form manifest the beauty that one desires to realize. The dynamic æsthetic consciousness seems to re-adjust, or remould, the hypothetical "atoms"

of the "physical" into forms of beauty and symmetry. And it must have unlimited power in this direction.

To make rapid advancement in the development of beauty, one's whole being must be afire with a passion for the beautiful. This means that both the outer and the inner consciousness must be set energetically at work. The artistic consciousness should co-operate with its exhaustless dynamic power and bestir itself through and through, to carve, as it were, from the rough block of consciousness a statue of flesh and blood after its highest possible conception of its own latent superb beauty.

The profound and mystical Amiel has something to say concerning the power of the inner consciousness to beautify the outer:

> "As a powerful electric current can render metals luminous, and reveal their essence by the color of their flame, so *intense life* can make the most simple mortal dazzlingly beautiful."

The personal consciousness that presents itself before the mirror should be so animated and infused with the driving creativeness of

the artistic will that at each successive visit it will reflect a more handsome and harmoniously proportioned form. This should be easy, for we have learned that this unfinished human statue is purely an ever-changing consciousness, and there is never a time when it cannot be altered a trifle toward the beautiful. We never tend to homeliness and unshapeliness except when we allow our consciousness to deteriorate.

If the beauty culturist is genuinely enthusiastic, he or she can make the inner and outer consciousness very effectively "pull together." The outer consciousness can engage itself upon the exterior of the personality, while the inner consciousness works on the subjective side. Day and night the work can be carried on, for the interior consciousness can be active during the nocturnal dream state or in deep sleep itself. Whoever coined the phrase "beauty sleep" must have somewhat recognized this truth.

If in the waking hours we have been energetically working for æsthetic development,

and our consciousness has been dwelling in the realm of a beautiful ideal, our sleeping dreams will be of the beautiful and our dreamless sleep peaceful, subtly moulding and beautifying the personality. Sleep is a very subjective state, and subjective activity being nearer the Great Source of Beauty it seems to do more effective work in changing the consciousness, and therefore the personality, into the likeness of the Supreme Beauty.

Since we have discovered that this "material" form of ours is the substance of consciousness, we set no limit to our expectations of beauty. Flesh and bones obey the commands and wishes of the dynamic consciousness because they are two of its ingredients, and its subtle power dominates all.

Chapter IV

THE BEAUTIFYING CONSCIOUSNESS

ANOTHER chapter dealing with the beautifying or dynamic æsthetic consciousness will no doubt be an advantage to the beauty culturist in his effort to apply this mental method.

The dictionary says, Consciousness is the knowledge of sensations and mental operations, or of what passes in one's own mind; the act of the mind which makes known an internal object. It quotes from Sir W. Hamilton as follows:

> "Consciousness is the recognition by the mind or ego of its acts or affections;—in other words, the self-affirmation that certain modi-

> fications are known by me, and that these modifications are mine."

These paragraphs state the meaning of consciousness quite clearly, and everyone ought to be able to realize that he possesses this introspective faculty. At first the average person may feel surprised that he is able to look at and observe his own thoughts, but this is really what every normal human being does more or less. And it means nothing other than looking within. And the modifications spoken of by Hamilton have a more physiological significance than we have been accustomed to suppose. They have what we may figuratively, if not literally, call a chemical effect upon the whole person. They indicate either a constructive and beautifying tendency, or one that is the opposite.

And an æsthetic consciousness is one that engages itself with ideas and images of the beautiful, and here particularly of a beautiful personality. Or it is a condition of mind that is permeated and saturated with the elements, if we may so speak, of beauty—a faculty that

loves to pursue and identify itself with mental pictures of personal beauty.

And by the phrase "dynamic æsthetic consciousness" is meant a consciousness such as we have indicated above driven by an intelligent will that is inherent in the thoughts and mental constitution of every individual—an almost mechanical and effective spiritual force that is capable of marvelous work in beautifying the entire personality.

When Rev. A. W. Monerie, M. A., D. Sc., writes as follows in his fine metaphysical essay on "Personality," one might almost fancy him speaking of the dynamic æsthetic consciousness:

> "Underlying the fleeting phenomena of our mental life, we have discovered then, it would seem, a neumena—a permanent substance—an ego, capable of not only perceiving these phenomena, but changing them—a creative being, having power to originate events."

He might have said, a consciousness capable, through the power of endlessly changing itself, of creating beauty in the human form to an infinite extent, because the form is em-

braced in and made up of this changing consciousness.

The celebrated Frenchman, M. Taine, utters a great truth when he says:

> "There is a fixed connection between what a man admires and what he is."

In other words, to pursue beauty, to search for it in the consciousness, to look up to the highest ideal of beauty, to dream of it, to affirm for one's self just the beauty that one desires, is to be identified with it. Wherever the consciousness travels, in whatever realm of existence it lives, it always has with it a perfect reflection of itself in the form.

It is by looking into the mind, into the changing consciousness, that we discover that exquisite and indescribable beauty which we wish most eagerly to make ourselves one with. Plotinus, the great idealistic philosopher, speaks of this in these words:

> "Beauty does not lie in material substance, but in those eternal ideas which material forms reflect. It is to be seen not with the outward but with the *inward* eye."

It is the eyes of the mind, then, that we should open to behold both the beauty of the Universe and that of our own person. We should take a quiet time when we can to look within for beauty. A good period is at retiring and before dropping to sleep. Then all the conditions are nearer perfect for thinking, meditation and introspection. Then it is that we can most readily note the changes in consciousness, and if we have seen that truth that tells us that consciousness is all, then we know that the change is universal throughout the whole being.

If we were dependent on body alone for a high realization of beauty, there would be little hope for one, for, as Shaftsbury has said:

> "There is no principle of beauty in body, none at all. For the body can no way be the cause of beauty to itself."

But having a boundless expanse of mind from which to draw our beauty, we may reach up with the dynamic æsthetic consciousness to an interminable height and never find the supply running short. A little effort and prac-

tice in finding this change of consciousness, which means a higher development of it and therefore more beauty, will soon make us aware of its reality, and soon a groove of thought, as it were, will be worn, and every time that we return to it, it will be more apparent, and finally will result in the building of a world of beauty to which we may retreat at will.

We are offering the following formula as a help to those who have difficulty in realizing the substantiality of the inner consciousness. The affirmations and auto-suggestions that it contains will help to arouse the latter, creating a vibration of beauty throughout the whole being. While they will not at once and in all respects be true they will stimulate the consciousness into its self-realization and lead to spontaneous and original activity:

> "I am consciousness. My body is also consciousness, for body and consciousness are one. I lift my mind and dwell upon beauty, and as I lift my mind a change for beauty is taking place in my body. In fact, a beautiful consciousness *is* a beautiful body. I merge my consciousness with the Higher Conscious-

> ness or Supreme Beauty for there is no partition between them. I am changing into a consciousness of my own comeliness, grace, elegance, refinement, radiance, charm, symmetry and beauty. My consciousness is that of the Perfect Personality. I am comely, refined, artistic, harmonious, fair, graceful, attractive, bright-eyed, handsome, fascinating, lovely, symmetrical and beautiful. Just that beauty that I desire is mine."

This formula may be memorized if desired and affirmed to one's self slowly and thoughtfully. It involves the ingredients of will, thoughts, mental pictures of the beautiful and a general creative fermentation of consciousness. By a mere spasmodic effort of the animal will, little could be accomplished, but by the steady affirmation of the intelligent will, the habitual concentration upon ideas of the beautiful, and a persistent effort to know the truth, a cumulative result will be attained that will eventuate in a monumental spiritual will that constitutes the whole dynamic æsthetic consciousness, or the person as a complete unity. A really strong will is, after all, only the accumulation of thought upon thought, and an increased knowledge of one's self and

a positive conviction and possession of the truth.

Above all, the beauty culturist should persist in his effort to grasp that very wonderful truth that there is no gulf between body and mind and that consciousness is all-in-all—that it is the inside and outside, the high and the low. To do so, will open up to his mind possibilities in the art of personal beautification which no language in this world is strong enough to tell about. It will put him in touch with all known, and even unknown, beauty. As he seeks for the supremacy of consciousness he will be more and more rewarded, for the seeking implies the finding as they are both closely related by the tie of spirit. By the desire and pressure of the inner forces the consciousness moves on and on in an endless realization of beauty, and the inner being travels night and day into more beautiful realms, as a heavenly body travels through space propelled by invisible laws. The life, ever richer and and more beautifying, coming from hidden and inexhaustible springs in his being, finds it-

self increasingly externalized. As one seeks he will be convinced of the truth as expressed by Plotinus:

> "It is only when the external mirrors the internal, when matter is radiant with mind, when intelligence permeates the unintelligent, when the ideal (different from and detached from the actual) is superimposed upon it, and pervades it for the time being, that any individual thing *becomes* beautiful."

Chapter V

BEAUTIFYING THE FACE

OF "the human face divine" we will now speak.

When we arise in the morning from our slumber, we have the *consciousness* of an unwashed face and uncombed hair. When we have performed the acts of washing the face and combing the hair, we have experienced an agreeable change of consciousness. We have improved and beautified it a trifle. This is the work of what we term the "outer consciousness," and we can do nothing for the external personality that does not involve a change in the consciousness. We may extend this work by bathing the

skin in various lotions (using meal water, lemon juice for black spots in the pores, or any good recipe to be had of dealers, with full directions for using) steaming the face, cleansing the scalp, washing and artistically cutting and arranging the hair, or beard (if a man) cleaning the teeth, etc., etc. We may do all this work on the surface and produce, to a considerable degree, a change for the better in our consciousness. But these changes are not much more than temporary "make-ups."

We may have discolored and anæmic skin, blotches, wrinkles and hollow cheeks to contend with. These will demand the exercise of the more interior consciousness. Then there may be the pinched and distorted features, a drawn expression about the mouth, dull and lusterless eyes, etc. These will require help from the innermost consciousness.

Ruskin says:

> "Without mingling of heart passions with hand power no art is possible."

And this is true in beauty culture. The artistic consciousness actuates itself to manip-

ulate the surface, to give expression to the inner ideals of beauty. And eventually we shall find that the whole consciousness is to be changed from the center to the circumference.

Did you ever take a horse-chestnut from the tree, when ripe, remove its bur, and remark its beautiful, glossy, dark-brown color? Did you ever look upon one, also, when it was old, dry, sapless, dull of color and wrinkled?

The horse-chestnut is a good symbol here of the human person. We are continually taking the bur off of ourselves, as it were, by perspiring, bathing, massaging, brushing, manicuring, etc., and finding beauty or ugliness according to the richness or poverty of our interior nature.

If we are not attached to the Tree of Life, or the Source of Truth and Beauty, by the activity and exercise of our inner consciousness, we become dry and sapless, and when we take off the "bur" we find dryness, bloodlessness and ugliness.

By the kindling of the passion for the beautiful, the sap will start, and the inner con-

sciousness will grow rich with pure blood and flow to the surface and beautify the face.

The dynamic effort of consciousness, in changing itself into a more beautiful vibration, prevents the waste of the vital fluids of the body, which, when conserved, go toward the expression and intensification of beauty. The force of this volitive consciousness has a general vivifying effect upon what is termed the physical organism in a mysterious and subtle way which no materialistic terminology can describe.

As the beauty culturist presses forward with his consciousness concentrated upon the attainment of beauty, and his thoughts vibrating amidst beautiful mental images, many changes take place in the face. Dry and blotchy skin gradually disappears, and a smoothness is felt something like polished marble. The animal feverishness is allayed, and the tissue of the body is not burned up so rapidly, but is allowed to accumulate in the cheeks and to round out the various curves. With the addition of flesh the wrinkles are somewhat smoothed

ous latent beauty with an almost supernatural acuteness.

Though a very, very radical change may be made with this method, no fixed model of face and features can be given, for there seems to be no exact standard of beauty, and it is more a matter individual taste. Anyway, the inner artist, or consciousness, will not be chained to a standard, but has an unique ideal of its own, and hardly knows what that ideal is until it is realized in the union of its æsthetic or artistic vibrations and the body. And, furthermore, its ideals are every day more lofty and ethereal, and it prefers to work in its own freedom, originality, and subtlety. When the consciousness is thus allowed to create, it assumes a beauty something like that of the woman of Shakespeare's heart, of whom he said:

> "Age cannot wither her, nor custom stale
> Her infinite variety: other women cloy
> The appetite they feed; but she makes hungry
> Where she most satisfies."

We do not advise the use of cosmetic powders to any great extent, because they do not

in reality beautify, but rather only hide ugliness, and we are aware that:

> "Loveliness needs not the foreign aid of ornament,
> But is, when unadorned, adorned the most."

Natural means, such as the use of pure soap, water, etc., with the general development of consciousness, will come near to accomplishing all that the heart desires.

Chapter VI

BEAUTIFYING THE FORM

THIS method of beauty culture, let us repeat, teaches that *the body is consciousness*, and that it can be altered into beauty to an unlimited degree; can be altered because it is consciousness, and because consciousness has, as we have seen, inexhaustible dynamic power.

We would fully endorse this line from Walt Whitman if we could substitute the word "consciousness" for "soul," and pronounce it absolute truth:

"The body is the *soul*, and the *soul* is the body."

And Edmund Spenser, the deep-seeing poet,

whom we consider a good authority, strongly affirms the creative and dynamic energy of consciousness when he sings:

> "Of the *soul* the body form doth take,
> For *soul* is form and doth the body make."

Surely, testimony is not lacking to prove that the human form is plastic and completely subservient to its more subtle self, the beautifying consciousness. Consciousness, reacting upon itself, causes changes that have a *perfect* representation in bodily substance and outline.

Mr. Holmes-Forbes remarks:

> "It should not at all surprise us if we were to discover that *every* quality of the *mind* has its corporeal expression, and may be deciphered in time by those who will give attention to the subject."

We can inform the esteemed gentleman that he speaks truly, for we have discovered that the consciousness, looking in upon itself, sees every minutest corporeal correspondence in its own element.

And Mr. Finck tells us that:

> "Form is crystallized expression."

out, and in due time should all be banished. Pinched and unlovely features are slowly remoulded, and a softness and sweetness drives away the drawn expression and there appears a beautiful flexibility throughout, all having been liquified by the inner consciousness. Vacant, dull and filmy eyes grow brilliant and glisten with a beauty as subtle and wonderful as the mysterious inner life itself. And where the hair has lost its life and glossiness and refuses to grow, and there is baldness, the urge of the new life of consciousness should be felt, and fresh growth appear, as in the manner of fresh life upon bare nature in the rejuvenating spring.

As the whole human form is just what the consciousness is, the face is a perfect representation of the life of the consciousness in the face. So, if we want more facial beauty, we must increase the life of the consciousness; and if we want to

"snatch a grace beyond the reach of art"

we must pursue the highest ideals that the im-

agination can picture and submerge ourselves in the consciousness of the highest personal beauty, and thus let

"fancy outwork nature."

The most vital and effective work, therefore, is done by the inner consciousness. The work of the outer is merely complementary, though essential. But the true order is from within outward, for, as Washington Irving says:

"After all, it is the divinity within that makes the divinity without."

We should lay hold of the very finest artistic mental forces that we can command, and these forces are subjective, and are seen with the mind's eye. In fact, it is only in moments of quiet, when the bodily eye is closed, that we can get the most perfect view of our beauty. One cannot by manipulating the mirror improve his beauty, but must change the subject before the mirror, and this subject is his or her consciousness, or the personality; and it is changed within itself by pursuing with mental force its ideals, and these ideals are seen

more easily when the vision is not distracted by the less beautiful objects of the outer world.

Since, as Shakespeare says,

> "we are such stuff as dreams are made of,"

our visions of the beauty that we desire become the substance of the face and form when we have thoroughly realized the visions and understand their relation to the so-called material body. By subjectively pursuing our ideals of beauty with great enthusiasm, we can eventually observe the outermost personality falling into conformity with the visions. The beauty culturist who has advanced far enough experiences the perfect marriage of the inner vision and the outer substance, so that even the surface of the body becomes part of the fabric of his or her dreams of beauty, and

> "through the skin peeps out a courtesy which dwells within."

Let the dynamic inner consciousness lead the way to the heights of personal beauty, and the outer consciousness (or the features of the face and the shape of the form) is obliged to

follow; and yet they are one and the same.

The face and form, rightly known, are the growing consciousness; or, as Carlyle says, in speaking of the body, it is:

"a shadow system gathered round our *me*."

And there is reflected in the mirror, or to others, and even to itself, the condition in which the consciousness finds itself at any given time. So, with the development of consciousness, with its dynamics, there takes place a shadowy change in its reflection, and its unhandsomeness is continually fading out within the mirror.

Did we but realize it, we have a more perfect mirror in our consciousness than in anything else, or in our estimate of ourselves, for we carry a reflection of what we have seen in the looking-glass and what our friends sincerely tell us of our appearance,—by innumerable ways are we made to see a true picture of ourselves in consciousness.

And in its deeper stillness, when the outer vision is closed, we may discern our marvel-

So when we see the human form, we see, as it were, solidified expression—the mental characteristics out-pictured in motion and color.

Herbert Spencer also instructs us along this line when he says:

"Expression is feature in the making."

It seems that if we took away *expression* from the personality there would be scarcely anything left, and expression is said to be almost purely *mental*.

The consciousness works and creates, and instantly there are visible results in the form, though apparently imperceptible.

We have been in the habit of dividing the personal consciousness into different parts, naming them (to start from the foundation): blood, veins, flesh, bones, features, face, form, etc. But consciousness is an all-pervading mentality throughout these divisions, something as water pervades ice, or heat permeates flame, or, to take a figure from Indian literature, like "the *glowing* of a heated iron ball." This last illustration is the best, for the materi-

al iron disappears in the "glowing" and comes near to showing the relation of the body to the consciousness.

It is this pervading consciousness that radiates the whole life of the form and gives it beauty or ugliness according to its intrinsic richness or poverty.

Mr. Finck comes near to recognizing this in his book when he says:

> "As decrepitude and premature old age means a loss of beauty, personal attractiveness would be correspondingly increased with *life* itself."

"Life," as we have seen, is quite the same as consciousness, and we have discovered that by the right activity of consciousness, life *is* increased, and therefore beauty.

And this statement from Hegel shows clearly how a highly developed consciousness is the supreme cause of beauty:

> "It is only when *life* animates a perfectly developed form that beauty discloses itself to the full."

And it is the consciousness that can maintain "a perfectly developed form."

The whole form is an expression of consciousness, or, more correctly, *is* consciousness (intelligence) and is completely saturated with truth and meaning. Shakespeare expresses the idea very prettily in the following quotation:

> "There's language in her eye, her cheek, her lip; nay, *her foot speaks.*"

And what Hegel says concerning a marble statue is true of the human statue:

> "A work of art is not made up of, or exhausted in, a series of lines, curves, surface-forms, colors. It is nothing if it does not disclose *feeling and thought* (*mind*)"

It is observed that the dynamic consciousness, in its effort to beautify the personality, aids digestion, promotes secretion, purifies the blood, strengthens the nerves, increases the flesh, improves the health, builds the bones, shapes the form, remoulds the features, fires the eye with a divine intelligence and fills it with a supernatural luster and beauty. In accordance with this some one anonymous to us has written:

> "Our *spiritual* reacts upon the material instrument of its realization, moulding the brain and nervous system, and thence the entire bodily organism, into gradual accordance with itself, till the expression of the eye, the lines of the face, the tones of the voice, the touch of the hand, the movements, the manners, and gracious demeanor, all reveal with increasing clearness, the nature of the spirit that has made them what they are. Through his action upon our spirit, God is made manifest in our flesh."

Some may object that they cannot see any change taking place in the face and form by mental effort. But a change *does* gradually take place. The change seems imperceptible, but, "like the hands of a clock, whilst they make hourly approaches to their point, yet proceed so slowly as to escape perception." And when the beauty culturist learns that a change of consciousness is itself an outward change, because of the absolute oneness of body and consciousness, this objection exists no more.

It may be objected, also, that this method is not true, because there are persons with beautiful souls who possess ugly faces and forms. On the surface this may seem a valid objection, but the acute psychologist of personality

knows it to be at fault. It is true that many persons inherit unlovely forms, but have lovely natures. Their consciousness is therefore only partially beautiful; but we hold that with sufficient knowledge of personality, or law of consciousness, they can be beautiful through and through. On the other hand, there are people who inherit beautiful bodies, and have an unlovely inner consciousness. Both classes are only half beautiful.

The human form and the consciousness are so identical that what you do for the one, you do for the other. We read:

> "Kant evidently believed that we can beautify the soul by beautifying the body. And the reverse is equally true."

Certainly! This is because the human form is all consciousness.

We all know how it lifts the spirit to do for the body. For instance, let one take a thorough bath, with pure soap and water, afterward rubbing the body to a glow; then getting into fine underwear, hosiery, and immaculate linen; then donning a tailor-made suit of the

latest cut, "rich, not gaudy," with boots, neck-wear and head-dress to harmonize. Does it not make the soul feel beautiful! But how much more beautiful is one *conscious* of being if he has developed the inner consciousness, making the form to stand erect and symmetrical.

With the growth of consciousness, the new life entering the body instinctively throws the shoulders back, makes the muscles and bones elastic and flexible, and the step springy; replacing the coarse material feelings with the soft, mellow harmony that accompanies beauty.

All this comes from the idealization of the body-consciousness. There is the effort to see perfection: all the marvelous mechanism of the body is sacredly appreciated; all the organs, functions, substances and liquids, are seen to be pure, clean and beautiful—the divinity of the body is recognized.

The dynamic æsthetic consciousness, in its strivings to realize itself, tries to fill an angelic or godlike presence, and it shifts continually into higher and higher conscious states, and

eventually vibrates at one with its ideal self or personality.

The human consciousness stands in intimate relation to the Divine Consciousness, and the human and Supreme Beauty gradually mingle. Spenser recognizes the divinity in the beautiful human form in these lines:

"Of all that in this mortal frame
Contained is, naught more *divine* doth seem;
Or that resembleth more the immortal flame
Of *heavenly* light than beauty's glorious beam."

A sufficient development of consciousness puts a halo around the body; seems to lift it with the white wings of angels, and bathes it in the atmosphere of heaven. And the Consciousness is the god that does all this. See how beautifully this is pictured by Dryden:

"Mark her majestic fabric; she's a temple
Sacred by birth, and built by hands Divine;
Her soul's the Deity that lodges there:
Nor is the pile unworthy of the God."

Chapter VII

CONCLUSION

MAN'S Consciousness is the all-embracing element of the personality, and a high ideal of personal beauty cannot be attained without an appreciation of the inner consciousness, or the more subjective side of the human mind. Therefore it behooves the beauty culturist to know all he can of the workings of the subjective or introspective side of consciousness or to develop the habit of listening to his consciousness, or watching it with the mind's eye in its changes which tell one of æsthetic truths that are essential to the development of consciousness. When one has learned to watch

the growth of consciousness, he is ever after his own teacher and will not need to look to outside aids.

A person with superficial habits of mind can never be divinely beautiful, for only soulfulness or æsthetic education of the mind can radiate a beauty worthy of the name; but we now know that this education is within the reach of every one who has a consciousness.

So it is essential to exercise the mental equipment to accomplish rich results in the field of beauty culture. It might be said that one may *think out* his beauty. This does not mean that he must accumulate a great store of intellectual knowledge, but that he should know the *truths* of consciousness and its relation to the "physical" as well as to the highest ideas of beauty.

In the foregoing chapters we have presented that *truth* which is equivalent to beauty (as we have noted throughout that beauty and truth are one) and anyone giving this book a thorough study cannot fail to grow beautiful as he reads and understands. One will find it stimu-

lating, and this very stimulation will be part of the mental change that will show itself in a radiation of beauty. We have endeavored to show that beauty originates in the mind, and that mind permeates the whole form, and that the material aspect of things is only an illusory hindrance to the attainment of beauty. We have also pointed out that the mental is a growing and ever-enriching quality, and its beautifying power is only limited by the self-determining dynamic consciousness. All these truths are but the inner side of which beauty is the outer side. It is as Emerson says:

> "Truth and Beauty are but different faces of the same All."

To the degree that you gain æsthetic truth, to that degree are you beautiful.

When one has grown to the point where he has vanquished the "atom" he works thereafter in the region of pure consciousness; and his standpoint is much like that of Rev. A. W. Monerie, when he says:

> "If the human body consists [as many celebrated scientists say] not of a mass of forceless

> atoms, but of a number of centers of force mutually interacting, then the *ego* might be regarded as a central center of energy, forming the bond of union for all the rest."

The beauty culturist finds the consciousness the bond for all the great and small parts and particles of his being. Then his entire personality is a grand unity of living consciousness, prepared for an illimitable ascension to the sublimest beauty, through the ever-increasing rates of mental vibrations.

Plato states that:

> "The æsthetic education of man consists in his learning to rise from the type to the archetype."

Or, it consists in learning to rise from ugliness to beauty, by the growth and development of consciousness.

If one is *conscious* of being ugly, he need not remain so. He may change that consciousness through dynamic effort and be conscious of being ideally beautiful. As one æsthetically thinks, so is he outwardly beautiful. The body does not govern the thoughts, but the thoughts make the body what it is. Or the

thoughts are *themselves*, which subtly and psychically involve or include the body. Instead of the thought being in the body, we might say that the body is *in* the thought. But on account of the absolute oneness of body and consciousness, neither statement is exactly true. This has reduced the entire personality to an almost purely subjective condition, if not quite; at least it seems, or is, absolutely free to be the very self of all further heightened or intensified subjective states, and is ever after one with the highest flights of consciousness or soul.

Schopenhauer says:

> "The generic will of the Universe is an archetypal idea behind all individua. In so far as individuals approximate to it, are they beautiful."

This "will," or Will, is the Higher Consciousness, or the greatest and highest Beauty that the inner eye can see afar off, and the personality, or consciousness, is led up to it through the inner consciousness.

One's Higher Consciousness is the same as

his Perfect Personality, which is inherent or native with every individual, and the activity of consciousness is unceasingly revealing leadings which are continually drawing the consciousness into unity with the Supreme Beauty.

Anyone who has developed the introspective habit to some degree (and everybody indulges in introspection, more or less, whether one know it or not) cannot help but note these changes going on which lead to a more beautiful consciousness. The inner consciousness is a world made up of thoughts, reflections, meditations, contemplations, reveries, visions, dreams, etc., and this inner globe where the mind's eye lives in a profusion of mental pictures, seems to take on the aspect throughout of a very fine substance, which is constantly in a condition of a sort of chemical or kaleidoscopic change. Moving in and out through this change are little revelations, intuitions, meanings and truths, which are ever directing the consciousness to higher and higher standpoints of development. In this subjective world, ideals, sufficiently defined,

are ever presenting themselves, which can all be worked out by the sure process of the constructive consciousness. It is in this world that the truth is found that the substance of consciousness is the substance of personality, and that the *vision* of the ideal body, seen in the right perspective, *is* the body which one's head is already resting upon. This means that to exercise the consciousness aright is the end of all attainment and beauty.

When one has found and understands the workings of the inner consciousness, he is able to carry beauty culture to infinite and undreamed of heights without any other aid but his own subtle inner searches. Words cannot describe what only he alone will see and know and actualize; but all the world may see the radiation.

This method of beauty culture is for every one who desires to be ever a little more beautiful. It is for the old and the young, the ugly and beautiful. It will make the ugly beautiful, and the beautiful more beautiful. There are absolutely no handicaps. The dynamic æs-

thetic consciousness is all-powerful. To know the Truth, is to be Beautiful.

G. W.
LE GARD
PRINTING
548 E 43RD St.
TELEFONE OAKLAND 814

A MENTAL METHOD OF BEAUTY CULTURE

HOW TO BE BEAUTIFUL IN FACE AND FORM THROUGH THE DEVELOPMENT OF CONSCIOUSNESS.

By a Beauty Culturist.

SEVENTY PAGES. PAPER. POSTPAID. 50c.

"A veritable treasure; vivid and forceful in constructive thought, and readily worth many times the price. Indeed, this is one of the biggest little books it has been my pleasure to review. 'Oneness of element, body and soul,' are unified in the Principle of Consciousness. Exquisitely ethical and idealistic."—*The Balance*, Denver, Colo.

"The author logically claims that change in 'atomic consciousness' can be so regulated as to beautify face and form. Very well written and interesting."—*Nautilus*, Holyoke, Mass.

"It is practical. It is a little jewel."—Dr. W.

"It is a book that will increase in popularity and will appeal to those who are spiritually minded."—Miss M. S.

MIND CULTURE PUBLISHING CO.
548 EAST 43RD STREET
CHICAGO, ILL.

LIBRARY OF CONGRESS
0 02 067 969 8